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Volume 213

THE HARPIST'S DAILY DOZEN

By
CARLOS SALZEDO

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VOLUME 213

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INTRODUCTION

The Harpist's Daily Dozen can be used by all harpists with the exception of beginners. Its aim is to allow busy or touring harpists to keep up their technique with the minimum effort.

One should strictly observe the various nuances, and refrain from practising loudly, unless indicated. Strength based on loud practise brings about muscular stiffness and thick tone-production. Legitimate strength is the result of correct muscular action. In regard to the harp, this consists of drawing the fingers into the palm of the hand (reaching over the palm as far as possible); of bending the thumb entirely over the second knuckle of the 2nd finger; of keeping the wrist curved in and perfectly supple—supple, but not relaxed; of keeping the forearm absolutely horizontal.

In *The Harpist's Daily Dozen*, metronomic tempi have been purposely omitted. Players will regulate tempi in accordance with their technical ability. The sonorous substance of these exercises has been calculated to fit various tempi without losing musical value.

One ought to repeat each exercise until a noticeable benefit is evident, before going on to the next.

* * *

EXPLANATIONS

The following notes apply to the individual exercises. Exercises I, II, VIa, VIb, VIII are for the wrist.

In Exercises I, VIa, VIb, VIII, the wrist should oscillate to its fullest extent.

In Exercise II, the hand should be thrown backward (similar to a wrist exercise on the piano).

Exercise III. Keep the forearm absolutely horizontal.

Exercise IV. Keep the forearm absolutely horizontal. In measures 1, 2, 3, while playing the thumb, slide the 4th finger up along its string and place immediately the next group of notes (place all the fingers simul-

INTRODUCTION

Le *Harpist's Daily Dozen*, titre qui ne peut être traduit de manière adéquate, est une série de douze exercices journaliers à l'usage de tous les harpistes—exception faite des commençants. Le but de cette série d'exercices est de permettre au harpiste virtuose (en tournée ou chez lui), au harpiste d'orchestre, au professeur de harpe, de conserver une bonne technique avec un minimum d'effort.

On devra strictement observer toutes les nuances et se garder de travailler fort, à moins d'indication à cet effet. La force acquise par le «travail en force» provoque inévitablement une raideur musculaire, de même qu'une sonorité lourde et épaisse. La force véritable s'acquiert au moyen d'une action musculaire bien dirigée—et contrôlée—se résumant en ceci: replier les doigts dans la main, aussi loin que possible (au delà du creux de la main); plier le pouce entièrement au-dessus du 2^{me} doigt, sur la jointure de la grosse phalange et de la phalangine; tenir le poignet creusé et très souple; tenir l'avant-bras absolument horizontal.

Dans ces exercices journaliers, les mouvements métronomiques ont été omis à dessein. Les harpistes devront régler la vitesse des mouvements d'après leur degré de technique. La matière sonore de ces exercices a été calculée de manière à ce que les mouvements, si différents soient-ils, ne puissent altérer le sens musical.

On devra répéter chaque exercice jusqu'à ce qu'un résultat se fasse sentir, avant de passer au suivant.

* * *

EXPLICATIONS

Suivent quelques remarques relatives à chaque exercice. Les exercices I, II, VIa, VIb, VIII ont trait au poignet.

Dans les exercices I, VIa, VIb, VIII, le poignet doit se mouvoir dans un mouvement oscillatoire très accentué.

Dans l'exercice II, la main doit se renverser en arrière (comme au piano, dans les exercices du poignet).

Exercice III. Maintenir l'avant-bras absolument horizontal.

Exercice IV. Maintenir l'avant-bras absolument horizontal. Dans les 1^{re}, 2^{me} et 3^{me} mesures, tout en jouant le pouce, glisser le 4^{me} doigt en haut, le long de sa corde, et placer immédiatement le prochain groupe de

taneously). Before sliding the thumb, place all the fingers, then play the chord vigorously and throw the hand straight toward the column (stretching the arm to its fullest extent and keeping the wrist curved in).

In measures 4, 5, 6, while playing the 4th finger, slide the thumb down along its string and place immediately the next group of notes (place all the fingers simultaneously). Place the 3rd and 2nd fingers and the thumb **after** sliding the 4th finger, then play the chord vigorously and throw the hand straight upward. Observe the same procedure for the left hand alone, and for both hands together.

notes (placer tous les doigts simultanément). Avant de glisser le pouce, placer tous les doigts, et jouer l'accord vigoureusement en lançant la main directement vers la colonne (étendant le bras de toute sa longueur et en gardant le poignet creusé).

Dans les 4^{me}, 5^{me} et 6^{me} mesures, tout en jouant le 4^{me} doigt, glisser le pouce en bas, le long de sa corde, et placer immédiatement le prochain groupe de notes (placer tous les doigts simultanément). Placer les 3^{me} et 2^{me} doigts et le pouce **après** avoir glissé le 4^{me} doigt, et jouer l'accord vigoureusement en lançant la main droit en haut. Observer la même règle pour la main gauche seule, et pour les deux mains ensemble.

Exercise IX. Keep the wrist steady. Bend the thumb entirely over the second knuckle of the 2nd finger. Bring the 2nd finger in to its fullest extent.

Exercise X. Complete finger action. Wrist steady. Do not connect these chords.

Exercise XI. Complete finger action. Each chord (two notes) must be played without the least arpeggiando, *i.e.*, absolutely unbroken.

Exercise XII. Complete finger action.

Exercise IX. Maintenir le poignet ferme et souple. Plier le pouce entièrement au-dessus du 2^{me} doigt, sur la jointure de la grosse phalange et de la phalangine. Replier entièrement le 2^{me} doigt en dedans.

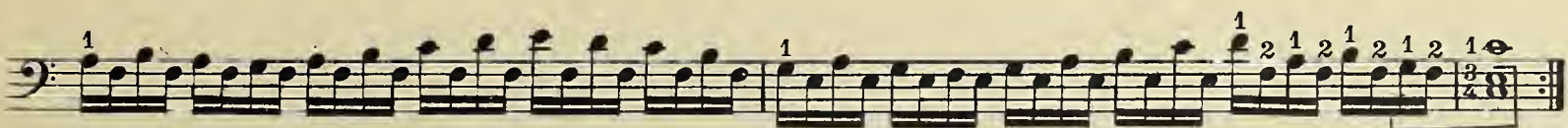
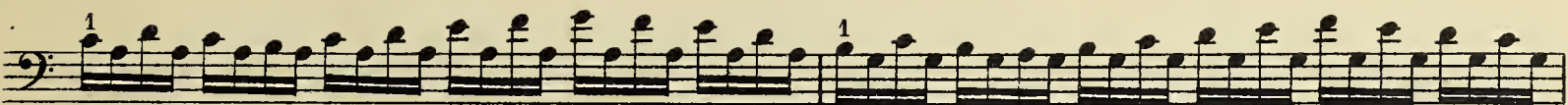
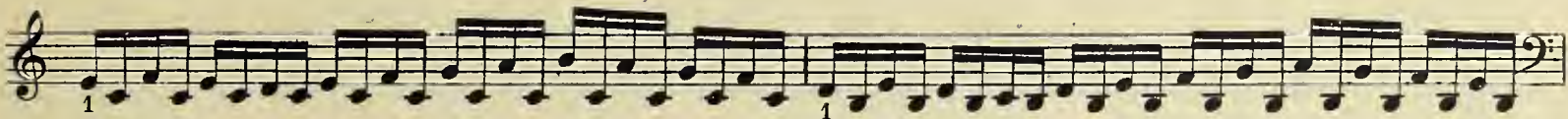
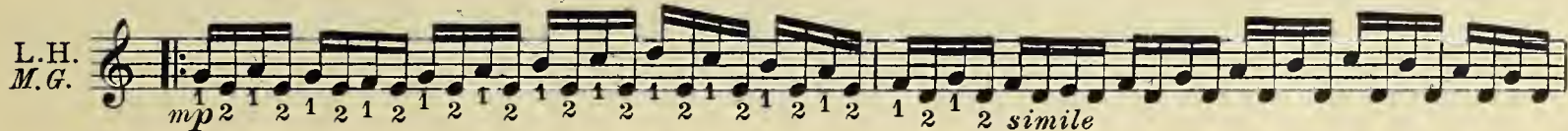
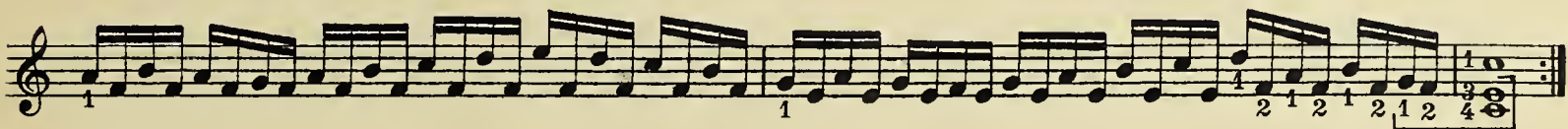
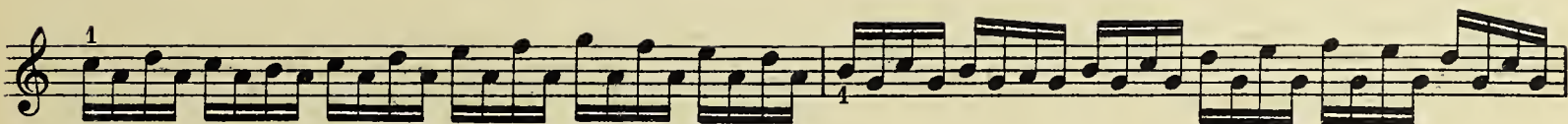
Exercise X. Complète action des doigts. Le poignet ferme et souple. Ne pas enchaîner les accords.

Exercise XI. Complète action des doigts. Chaque accord (deux notes) doit se jouer sans arpéger (plaqué).

Exercise XII. Complète action des doigts.

The Harpist's Daily Dozen

I

Carlos Salzedo
(1927)See explanation, page iii
Voir explication, page iii

II

See explanation, page iii
 Voir explication, page iii

mf $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ *simile*

simile

III

See explanation, page iii
 Voir explication, page iii

R.H.
M.D.

mf

L.H.
M.G.

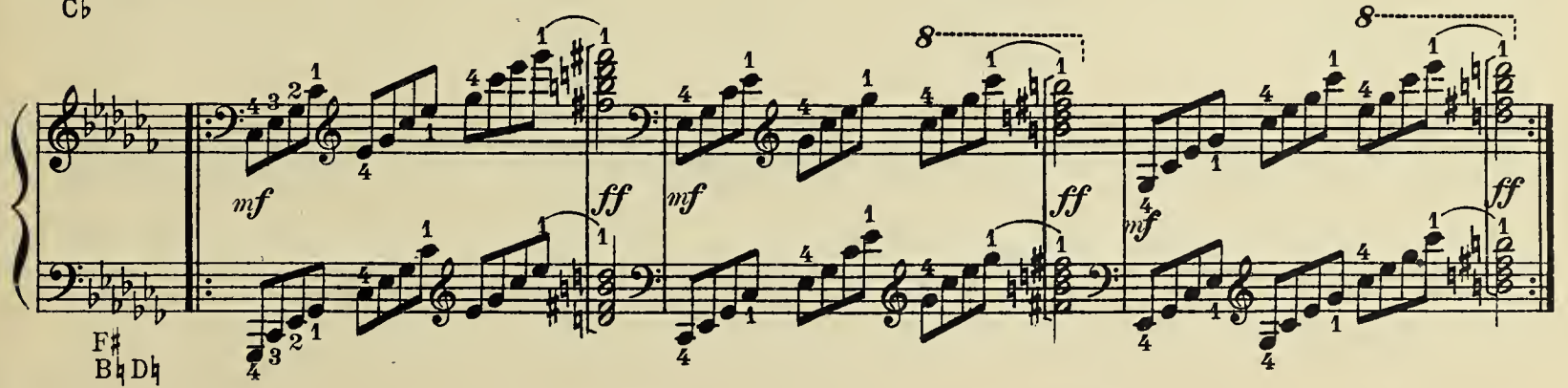
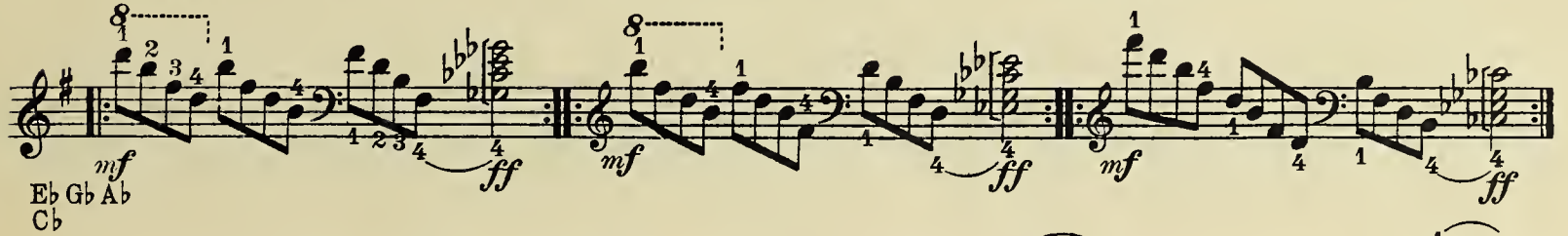
mf



IV

See explanation, page iii

Voir explication, page iii



V

R.H.
M.D.

mf

simile

8

C#

L.H.
M.G.

mf

simile

8

C#

Detailed description: This block contains the musical notation for exercise V. It consists of four staves. The first two staves are for the Right Hand (R.H.) in Middle C (M.D.) position, and the last two are for the Left Hand (L.H.) in Middle G (M.G.) position. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes various fingerings (1, 2, 4), slurs, and dynamic markings like *mf* and *simile*. There are also octaves marked with '8' and a final key signature change to C# indicated by a sharp sign on the C line.

VIa

See explanation, page iii

Voir explication, page iii

R.H.
M.D.

p₄

1

4

8

L.H.
M.G.

p₄

4

8

Detailed description: This block contains the musical notation for exercise VIa. It consists of four staves. The first two staves are for the Right Hand (R.H.) in Middle C (M.D.) position, and the last two are for the Left Hand (L.H.) in Middle G (M.G.) position. The key signature has one flat (Bb) and the time signature is 4/4. The notation includes various fingerings (1, 2, 4), slurs, and dynamic markings like *p₄*. There are also octaves marked with '8'.

See explanation, page iii
Voir explication, page iii

R.H.
M.D.

Ab p_4

L.H.
M.G.

Ab p_4

VII

R.H.
M.D.

mf

L.H.
M.G.

mf

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is highly technical, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of fingerings (1-4). Dynamics such as *mf* (mezzo-forte) are indicated at the beginning of the first and fifth systems. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

mf

Ch

VIII

See explanation, page iii

Voir explication, page iii

R.H.
M.D.

4 1 4 1 simile

mp

A \flat G \flat
D \flat

1 4 1 4 simile

mp

L.H.
M.G.

1 1 simile

mp

A \flat G \flat
D \flat

1 1 simile

mp

IX

See explanation, page iv
 Voir explication, page iv

R.H. M.D. *f* *simile*

L.H. M.G. *f* *simile*

X

See explanation, page iv
 Voir explication, page iv

R.H. M.D. *mp*

L.H. M.G. *mp*

XI

See explanation, page iv
 Voir explication, page iv

mf *molto sostenuto ed espressivo* *simile* *cresc.* *dim.*

E \flat F \flat B \flat D \flat F \sharp G \sharp

p *cresc.* *mf* *molto sostenuto* *pp* *dim. molto*

G \sharp E \sharp E \flat F \flat

p *cresc.* *crescendo molto* *ff* *senza ritard.* *ff sempre* *pp sub.*

F \sharp E \sharp D \sharp E \flat G \flat D \flat A \flat D \sharp A \sharp C \sharp B \flat

See explanation, page iv
Voir explication, page iv
espressivo, sostenuto

XII

R.H. M.D. *p* *senza ritard.* *pp*

L.H. M.G. *p* *espressivo, sostenuto* *pp*

pp *dim.* *senza ritard.*

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